

**A PRAGMALINGUISTICS ANALYSIS OF ANGER EXPRESSIONS  
IN THE CRIME MOVIES**

**RESEARCH PAPER**



Submitted as a Partial Fulfillment of the Requirements  
for Getting Bachelor Degree of Education  
in English Department

**by:**

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Surakarta, August 14<sup>th</sup>, 2017

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## **MOTTO**

*“Allah knows but waiting. Waiting for the right moment to grant our prayers”*

*“No such thing as a second chance. Only first chances that never end”*  
*-ROMEO'S QUEST-*

## **DEDICATION**

**This research paper is dedicated to:**

My beloved parents (Jasmo Wibowo and Sri Herminingsih) who always support me in all of my life steps especially when I was finishing this research paper.

My beloved sister (Sandra Asmara Dewi) who is not by my side but is always in my heart. I miss you very much.

My beloved friends in the boarding house who have been befriending with me when I was like the lost one in this city.

My beloved friends in the college who have been befriending with me in the college and have helped me in studying.

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*Wassalamu'alaikum Warahmatullahi Wabarakatuh.*

Surakarta, August 14<sup>th</sup>, 2017

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## ABSTRACT

Elya Indrianingsih. A320130027. **A PRAGMALINGUISTICS ANALYSIS OF ANGER EXPRESSIONS IN THE CRIME MOVIES.** Research Paper. Muhammadiyah University of Surakarta. 2017.

This study focuses on (1) the pragmalinguistics forms of anger expressions used by the characters in the crime movies, and (2) the intentions of expressing anger by the characters in the crime movies. This study is a qualitative research which describes the data systematically. The data of this study were the entire conversations which contained anger expressions in the crime movies. In collecting the data the researcher used observation and documentation methods. The data were analyzed by using Madow's theory of pragmalinguistics form of anger expressions, Searle's theory of speech act, and Leech's theory of speech situation.

The result of the study revealed that there are three pragmalinguistics forms of anger expressions used by the characters. Those forms of anger expressions are direct form (53%), thinly veiled form (45%), and indirect form (2%). In direct form, the anger expressions are showed by asserting and accusing, by swearing, by disbelieving and criticizing, by asserting and calling name, by commanding and hatred, by criticizing and calling name, by ordering and criticizing, by questioning and the less intense but clear way, by commanding and the less intense but clear way, by asserting and finding fault, by refusing and calling name, by asserting and the less intense but clear way, by ordering and the less intense but clear way, and by criticizing. In thinly veiled form, the anger expressions are showed by asserting and judging, by sarcasm, by commanding and argumentation, by questioning and irritation, by asserting and argumentation, by suggesting and argumentation, by disagreeing, by disbelieving and irritation, by questioning and cynical humor, by criticizing and cynical humor, by commanding and irritation, by warning and argumentation, by questioning and challenging, by asserting and irritation, by declaring and argumentation. In indirect form, the anger expression is just showed by questioning and depressing. Direct anger form is the most dominant anger form appeared in those movies. The result of the study also showed that there are thirteen intentions of expressing anger. They are questioning (23%), asserting (21%), swearing (11%), commanding (11%), criticizing (10%), mocking (4%), disbelieving (4%), ordering (4%), suggesting (4%), disagreeing (2%), warning (2%), refusing (2%), and declaring (2%). Questioning is the most dominant intention used by the characters in those movies.

**Keywords:** anger expression, intention, pragmalinguistics, pragmalinguistics forms.

## ABSTRAK

Elya Indrianingsih. A320130027. **A PRAGMALINGUISTICS ANALYSIS OF ANGER EXPRESSIONS IN THE CRIME MOVIES.** Skripsi. Universitas Muhammadiyah Surakarta. 2017

Fokus penelitian ini yaitu pada (1) bentuk pragmalinguistik dari ekspresi marah yang digunakan oleh para tokoh di film-film kejahatan, dan (2) makna dari ekspresi marah yang ditunjukkan oleh para tokoh di film-film kejahatan. Penelitian ini merupakan jenis penelitian kualitatif yang menjelaskan data secara sistematis. Data dari penelitian ini yaitu keseluruhan percakapan yang mengekspresikan kemarahan di film-film kejahatan. Dalam mengumpulkan data, peneliti menggunakan metode observasi dan dokumentasi. Data dianalisis menggunakan teori dari Madow tentang bentuk pragmalinguistik dari ekspresi marah, teori tindakan berbicara dari Searle, dan teori situasi berbicara dari Leech.

Hasil dari penelitian ini menunjukkan bahwa ada tiga bentuk pragmalinguistik dari ekspresi marah yang digunakan oleh para tokoh. Bentuk-bentuk dari ekspresi marah tersebut yaitu bentuk langsung (53%), bentuk samar (45%), dan bentuk tidak langsung (2%). Dalam bentuk langsung, ekspresi marah ditunjukkan melalui penegasan dan tuduhan, makian, kesangsian dan kritikan, penegasan dan pemanggilan sebutan, perintah secara tegas dan kebencian, kritikan dan pemanggilan sebutan, perintah dan kritikan, pertanyaan dan cara kurang kuat tetapi jelas, perintah secara tegas dan cara kurang kuat tetapi jelas, penegasan dan penemuan kesalahan, penolakan dan pemanggilan sebutan, penegasan dan cara kurang kuat tetapi jelas, perintah dan cara kurang kuat tetapi jelas, serta dengan kritikan. Dalam bentuk samar, ekspresi marah ditunjukkan melalui penegasan dan penghakiman, sindiran tajam, perintah secara tegas dan mengungkapkan pendapat, pertanyaan dan rasa jengkel, penegasan dan mengungkapkan pendapat, saran dan mengungkapkan pendapat, cara tidak sependapat, kesangsian dan rasa jengkel, pertanyaan dan humor sinis, kritikan dan humor sinis, perintah secara tegas dan rasa jengkel, peringatan dan mengungkapkan pendapat, pertanyaan dan tantangan, penegasan dan rasa jengkel, serta melalui pernyataan dan mengungkapkan pendapat. Dalam bentuk tidak langsung, ekspresi marah hanya ditunjukkan melalui pertanyaan dan rasa tertekan. Bentuk marah yang langsung merupakan bentuk yang paling banyak muncul di film-film tersebut. Hasil dari penelitian ini juga menunjukkan bahwa ada tiga belas makna dari ekspresi marah. Jenis-jenis makna tersebut yaitu makna mempertanyakan (23%), menegaskan (21%), memaki (11%), memerintahkan secara tegas (11%), mengkritik (10%), mengejek (4%), menyangsikan (4%), memerintahkan (4%), menyarankan (4%), menentang (2%), memperingatkan (2%), menolak (2%), dan makna mengumumkan (2%). Makna mempertanyakan merupakan makna yang paling banyak digunakan oleh para tokoh di film-film tersebut.

**Kata Kunci:** ekspresi marah, makna, pragmalinguistik, bentuk pragmalinguistik.

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